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## FRIDAY • 17 FEBRUARY 1978 • No. 3960 • 25¢

## Beckett, Mandelstam, C. K. Ogden, Sacco and Vanzetti

## ART & ARCHITECTURE

## Lawrence Gowing on Goya and his critics

## Reyner Banham on 'Morality and Architecture'

# Richard Wollheim on Adrian Stokes

## Laurence Whistler on Vanbrugh

A high-contrast, black and white portrait of a man with curly hair, looking slightly to the right. The image is heavily stylized, resembling a woodcut or a high-contrast photograph. The man's face is the central focus, with deep shadows and bright highlights that emphasize his features. His hair is dark and curly, framing his face. The background is a stark white, making the dark tones of the man's face and hair stand out. The overall effect is one of intense, almost abstract, realism.

The painter Frank Auerbach: an oil by Lucian Freud from the exhibition of the paintings at Anthony d'Offroy, 9 Derina Street, New Road Street, London W11, until March 18. This exhibition, which includes a remarkable series of nine portraits of the artist's mother painted since 1971, will also be seen in New York at Davis and Lang, 746 Madison Avenue, from April 4 to April 29 (see also page 201).

The natural history of eels; 'The Monocled Mutineer'

## Commentary: Carrington; A tale of two Cherry Orchards

# Immigrants in Britain; Peter Brook in Africa

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# Between matter and mind

By D. M. Armstrong

KARL H. POPPER and JOHN C. ECHOLS:  
*The Self and His Brain*  
634pp. Springer International, £24.00

Modern discussion of the mind-body problem really does seem to spring from the work of Descartes. 'As everybody knows', he was a dualist. He maintained that a person's mind, or at any rate his conscious mind, was an immaterial substance somehow linked to the extended substance which is a person's body. Gilbert Ryle caricatured this doctrine as the myth of the ghost in the machine. But it was not good to dismiss the view as a myth. It is a serious and important theory of the mind-body relationship. Personally, I put my money elsewhere. But at this stage of the discussion I believe that every thoughtful philosopher and scientist ought to admit that Cartesian Dualism is one of the great options.

All dualist theories are inherently unstable. Successor theories are likely to emphasize one side of the dualism to the exclusion of the other. This happened to Descartes. His immediate successors, or at least the philosophers among them, tended to put their emphasis upon the mind. There were good reasons for this within the system of Descartes's own thought. He was obsessed with neurophysiology, with discovering absolutely certain, logically certain, foundations for knowledge. He thought that his own existence as a thinking thing constituted such a foundation. This was the *Cogito*.

But to one who finds primitive certainty only in his own consciousness, the existence of the material world becomes problematic. Physical things can be postulated only as the result of an argument starting from that primitive certainty. This in turn encourages either scepticism about the existence of the material world or attempts to give an account of physical things in terms of mental things. Such scepticism, and such attempts, have been a persistent feature of the post-Cartesian Western philosophical tradition until quite recently. Descartes must bear a large share of the responsibility.

As will be clear from the previous paragraph, I think that Descartes's epistemology is quite mistaken. I believe that we run the risk of the existence of our own minds. (Popper would perhaps say that we cannot, or should not, be certain of anything.) But I think we can be equally certain, and as unshakably certain, of nothing. I am certain, and rationally certain, that as I write this I am on the island of Jersey. I suspect that Descartes's concentration on the ego of his own mind is simply a reflection of the rising individualism of his age. It is surely wrong to think that we have irreducible individualism.

However, it is possible to develop Descartes's Dualism by concentrating not upon his theory of the mind, with his mistaken epistemological rider that the mind is the true locus of certainty, but by considering instead his theory of the body. Descartes was insistent upon holding all biological principles of explanation from the study of the material world. He held, furthermore, that animal and human bodies are mere material objects governed by exactly the same principles as those which govern inorganic matter. The human body, even when it is not interfering with the mind, acts in a far more complex and sophisticated way than an ordinary physical thing or process, such as a rock on a flint. But, Descartes maintained, this sophistication and complexity do not occur because the body obeys principles of operation which the rock and the flint do not obey. Body, rock and flint all operate on the same principles, those that govern the inorganic world. It is only the case of the human body, however, that the human body behaves so differently from the other objects simply because the set-up in it is so much more complex. In modern scientific language, the wiring diagram is so much more sophisticated.

The view that animal and human bodies are nothing more than physicochemical mechanisms is, of course, scientific orthodoxy today. It is a hypothesis which has given rise to one of the most successful and fruitful research programmes in the history of science. But it is important to realize that, at the time he was advocating it, Descartes was a revolutionary pioneer. He was breaking with the Aristotelian orthodoxy that organic things operated according to certain principles additional to those governing inorganic matter, an idea which still remains fossilized from its original terminology of 'vitalistic' and 'vitalism'.

Now let us consider the intellectual situation of one who starts from Cartesian Dualism - spiritual, non-spatial, purposive mind facing a material, spatial, non-purposive body but who is then moved by this philosophy of body to think by this philosophy of mind. Such a one will observe that the whole spatio-temporal world, including within it the bodies of animals and men, always what appears to be a unified set of laws. Among all the totality of things which act and are acted upon, only minds are set apart. Furthermore, minds form a vanishingly small proportion of the totality.

Given this perspective, what more natural than to try to extend the physical principles which have yielded so many successes to so many problems than to try to extend the realm of mind? Why not, for instance, identify mental processes with purely physical processes in the brain, processes in the central nervous system?

In this way Cartesian Dualism can easily lead on to a thoroughgoing Materialism or Physicalism. I think that many scientists have been led out in this way. Philosophers have been slower to take this path. They have found it desperately hard to awaken from the dream of an available certainty provided by the *Cogito*. But now at last many philosophers are moving in this direction. As Popper says in the present book: 'We may perhaps say that, at the time of writing, radical materialism or behaviourism seems to be the view concerning the mind-body problem that is most fashionable among the generation of students of philosophy.'

The book itself, product of the collaboration of a very eminent philosopher and a very eminent neurophysiologist, may be described as an attempt to refute Materialism, to state Cartesian Dualism, and put this in its proper perspective. It contains a first Part, largely philosophical and written by Popper, a second Part, largely neurophysiological and written by Eccles, and a third Part containing a series of dialogues between the two authors. There is much here in the way of an attempt to bring about such development.

It could perhaps be recalled that what were developing and becoming more sophisticated, for evolutionary reasons, were certain neurophysiological processes. These processes then, as it were, were 'wired' with them, and more complex and sophisticated mental processes. But while this situation is logically possible, it is pretty incredible. We are asked in hellows

there brings about, as the very next step in the causal chain, some mental happening. There must be a place or places (perhaps, the very same ones) where certain mental activities bring about, as the very next step in the causal chain, some physical happening there. Descartes made the bold guess that the pineal gland constituted the physical interface for mind-body interaction.

This makes it clear that limited interactionism involves physical events occurring in the brain whose immediate causes, at least, are not physical. In contemporary terms, a circuit fires in the brain but the immediate cause of the firing, at least, is not the firing of another circuit in the brain or any other happening in the brain. This, of course, is completely unacceptable to a Materialist. Materialist and Dualist can, however, come to a compromise here. Suppose it is said, to placate the Dualist, that either there are mental objects or properties which are not material, or else that some or all material things have another, immaterial, side or aspect. But suppose it is also said, to placate the Materialist, that these mental objects, properties, sides or aspects have absolutely no power to influence the course of the material world. Then the Dualist appears to be satisfied on both sides.

In this compromise, the Dualist keeps the mind as something more than matter. But the Materialist is not forced to allow that anything goes on in the brain whose origin is not explicable purely in terms of physical principles. In this way we reach Epiphenomenalism or Parallelism. It has been called the doctrine of the *luminous mind*. The mind is at least physically impotent.

In the spheres of both theory and action some compromises are in the upland, while others are in the valley. Popper believes, and I agree with him, that the Epiphenomenalist or Parallelist compromise is intellectually dishonest. Popper's (and Eccles's) Dualism is 'interactionist'.

One argument that Popper brings against Epiphenomenalism is that if mental processes play no causal role in the behaviour of the organism with which they are associated, then they have no biological value. It is possible to see that in these circumstances primitive mental processes might have been produced, by accident as it were. But it is difficult to see how they could develop and become more sophisticated. Since they would play no causal role, there would be no evolutionary pressure tending to bring about such development.

It could perhaps be recalled that what were developing and becoming more sophisticated, for evolutionary reasons, were certain neurophysiological processes. These processes then, as it were, were 'wired' with them, and more complex and sophisticated mental processes. But while this situation is logically possible, it is pretty incredible. We are asked in hellows

that a certain range of brain processes, when they evolve, bring into existence this, namely, causally impotent, set of processes alongside them. The phenomenon lacks any parallel elsewhere in evolutionary development.

This last incredulity is, in a way, avoided by the panpsychist hypothesis that all matter, including apparently inanimate matter, has associated with it a 'mental' side, though a mental side of an extremely primitive sort. But Popper argues plausibly that this is a vague, unstable theory for which we have no evidence whatsoever.

I believe that Popper has supplied the materials for another, very strong argument against causally impotent mental processes. Very early in his essay he introduces a most important principle: that the entities which we conjecture in his text should be able to exert a causal effect upon the *prima facie* real things; that is, upon material things of an ordinary size; that we can explain changes in the ordinary material world of things by the causal effects of entities conjectured to be real.

Armed with this plausible principle (whose intellectual ancestry includes Plato's *Euthyphro* Stranger to the Sophist), we run through our available means of the well-known entities postulated by philosophers.

We can also, I think, use the principle to wreak havoc on the Epiphenomenalist theory, forcing it back to Materialism. Suppose it is suggested that, in writing these words, I have thoughts which run parallel with the brain-processes which actually bring it about that my hand writes the words. The thoughts do nothing to bring the words into existence or bring anything else material into existence. Why should I postulate such thoughts? Popper's principle tells me that I should not. It is clear, of course, to anybody not blinded by Materialism, that as I write these words I do have thoughts of well-defined content. I think I should not postulate to be identified with something that actually brings it about that my hand writes words? That is the natural way to think of the thoughts that correspond to the words. Hence the Epiphenomenalist ought to contribute that the thoughts should be identified with brain-processes.

Popper himself does not develop this argument, perhaps because it is more to a Materialist than to a Dualist. He does develop a further argument against Epiphenomenalism which I will not reproduce. I do not do so because it depends upon a part of Popper's position, original to him, which is both very important and which I think is quite mistaken. So I turn directly to consider this further development by Popper of the Cartesian position.

Popper goes beyond Descartes in the realms of being which he is prepared to postulate. (Eccles follows him.)

## The Beach

And Loughlin told how heaven could not keep love;  
It overflowed that room, took flesh, became  
Light as a bubble, sharp as a needle.

Today, the stone pavilion throws a whisper  
Into the morning, that great strength of silver,  
Showered from the clashing sun, and on four children  
Alive to rippled beach and rippled water,  
Swimming their weighted lights in unity.

Howls build an airy house of meetings, partings,  
Over a confederate of the elements  
Heav, where there is neither sex nor name,  
Only the skinless of stark and bright,  
Clear surfaces rippled and exchanged.

Black ductile in a hall of spindly mirrors,  
For voices, and the hush of sea and sand,  
Light as a bubble, sharp as a needle.

Peter Scupham

him, but is clearly the junior partner here. Besides the physical world, including human bodies, which Popper calls World One; and the mental world of immaterial processes which Popper calls World Two; he also recognizes a World Three. This, he says, is 'the world of the products of the human mind, such as stories, explanatory myths, novels, scientific theories (whether true or false), scientific problems, social institutions, and works of art.'

Although some of these objects have World One antecedents, Popper thinks that in themselves they constitute a third realm which is wholly distinct from the realm of matter and the realm of mind.

The closest counterparts to his World Three are Plato's realm of essences or *Forms* and Frege's 'third realm' (Frege's phrase) of 'thoughts', which are propositions considered as objects existing apart from the minds who entertain or believe such propositions. (See Frege's late essay 'The Thought', which Popper mentions.) But, but, but, Frege's World Three (and One) are closer to his own than Plato's are.

There are differences between Popper, Plato and Frege concerning the nature of this world or realm. Both Plato and Frege agree with Popper in thinking that World Three can act upon the other two realms. Frege agrees with Popper in thinking that World Three can only act upon World One, the physical world, indirectly, via its action upon World Two, the world of mind. But both Plato and Frege think of World Three as a timeless realm which was never created. Popper, however, thinks of his World Three as actually created by such World Two (and One) activities as story-telling or attempts to produce satisfactory scientific theories.

Popper, persons with minds create World Three. What they create exists independently of its creator, and it may have, and does have, further characteristics which they should not think of as explaining World Two's objects. World Three objects as spiders create webs. Popper's picture, indeed, is of a thoroughgoing interaction between World One and World Two, and throughout, interaction between World Two and World Three. Furthermore, World One gave birth to World Two - matter produced mind - and World Two gave birth to World Three - mind produced the objects of mind. There are bare many differences from Plato and Frege, and, as I have said, Popper's theory in the classical Cartesian account of mind and body.

I admire the thoroughly interactionist nature of Popper's theory. In this respect, at least, it is superior to Plato's and Frege's. But at the same time I find myself very sceptical. I can easily imagine coming to think Dualism true, but then World Three incredibly. I could sympathize with the conception only if it is intended as a noble metaphor, based upon the relative independence of our cultural achievements (and failures) from this or that individual mind. But Popper makes it clear that for him World Three is something much more than metaphor.

I offer the following argument against postulating World Three. (If successful, then it will also succeed against Frege's 'third realm'.) Popper admits that when a World Three object, such as a theory, is grasped, then it will have a World Two correlate. It is clear that a theory must be grasped (it may be grasped more or less thoroughly) if it is to have an effect upon a mind, and so an indirect effect upon the physical world.

Now, it would be wrong to assume that when a different mind grasps the same thing, even to accept the same extent, then the acceptance of the theory in this second mind must be the same as the first. It will be different. Two physicalists with the same intellectual grasp of the same physical theory may nevertheless make it differently in their minds. (The same is true of the acceptance of a moral code.)











































# Deeds of partnership

By Laurence Whistler

*...into practice, than by little Henry, monument  
of marble, stuck up against Wall and Pillar*



*Upon the whole, it may be worth considering, that since  
Christianity began, there is but one instance, where*

*Vanbrugh's idea of an elegant cemetery, from his memorandum on the building of new churches; the English  
cemetery in Surat in India, which was probably described to him by a relative in the East India Company  
(Maddison Library, from Vanbrugh).*

## KERRY DOWNES:

Vanbrugh  
with 100 pages of illus-  
trations, 22s.

The old excitement returns, as one moves through the photographs. Those facades vast and little, those grandiose rooms, those im-  
maculate interiors, all so full of  
gusto, of joyful inventiveness—a  
poetry of forms, an insoluble poetry,  
but overwhelming. And the old  
reader comes along with it. Who  
designed what? Who put them on  
paper exactly that feature, that  
modification of a first idea, which  
made all the difference? For there  
were two architects.

The attribution game is fascinat-  
ing to play: its drawback, that we  
cannot help seeing what we expect  
to see, the answer best suited our  
preconceptions. Several examples  
can be given from the architecture  
of just this period. Arthur Holme  
did admirable work in editing the  
twenty volumes of the Wren Society,  
but had convinced himself that  
Wren and Vanbrugh were men of  
genius and Hawksmoor a mere lack-  
ey. Consequently, when phantasmic ideas  
for a chapel at Greenwich Hospital  
came to light they had to be the  
early fruits of Vanbrugh's "daring  
and soaring imagination". Style,  
craftsmanship and other consid-  
erations now point clearly to  
Hawksmoor.

Strong preconception can even  
offset documentary evidence. Thus  
the Boycott Pavilions at Stowe,  
originally topped with pyramid-  
shaped roofs, looked like Vanbrugh  
in the design for them appeared,  
when it was noticed that it featured  
a his Book of Architecture: since  
which time they have looked like  
Vanbrugh. Stowe and the  
recent book provide a third  
example. A quarter of a century  
ago, when the gradual shaping of  
that house began to be understood,  
Vanbrugh on account of its coupled  
columns at each side. Kerry  
Downes accepts this and gives a  
plate to the feature. Michael  
Hobson and George Clarke, how-  
ever, in their forthcoming book on  
Stowe—already serialised in the  
School magazine—point out that  
Jacobine Lenoir, who designed two  
ramparts for Stowe, provided an  
almost identical portico for Lyme  
Hall in Cheshire (The Stile, Decem-  
ber 1968).

At once we notice a  
certain lack of Vanbrughian  
"muscle" in the Stowe portico  
derived chiefly from the entasis  
even to the square flanking  
columns. Authorship remains un-  
certain.  
Can we imagine new occasions for  
his trick of pre-conception? I think  
so. The Orangery behind Kensington  
Palace can be called the Jewel  
of English Baroque, just as the  
Palladian bridge at Wilton is the  
Jewel of English Palladianism; the  
word being used to denote a small  
self-contained work, ornamental, and  
lawless. One could not point to  
more eloquent examples of the two  
styles in their best. For a long time  
this Orangery has been hounded  
about between Wren, Vanbrugh and  
Hawksmoor, as respectively Sur-  
veyor and Controller of the Queen's  
Works and Clerk of the Works at  
that palace, but it now adheres with  
most likelihood to Hawksmoor.  
Suppose, then, a rough sketch by  
Wren should come to light, with  
little or no elaboration of detail.  
Should we not feel that the build-  
ing displays an urbanity, a lack  
of austerity, uncharacteristic of  
Hawksmoor?

Mr Downes in the past has been  
the Hawksmoor scholar-in-chief,  
with two books on that once grossly  
underestimated architect, both excel-  
lent—one handsome. He now feels  
that Hawksmoor's apothecary was  
arrested too far: that "his  
epigrammatic began to rise above  
Vanbrugh's to a degree which  
neither just nor supported  
by the evidence, and at one extreme  
Vanbrugh's validity as an architect  
will be questioned". He is right.  
We need to find a point of balance,  
and arrest any foolish swinging of  
the pendulum.

It began because the truth that  
merged was so improbable. After  
all, we have to accept that here  
were two men of equal genius, who

depended on each other to arrive  
at full imaginative stature, who col-  
laborated for fifteen years without  
friction, who achieved together, at  
Blenheim, something greater than  
they ever achieved apart, yet who  
did achieve great buildings, when  
apart, each in his recognizably per-  
sonal manner.

It is the collaboration that teases.  
Oversimplifying, we may guess that  
the original idea in each case, the  
novel arrangement of masses, the  
bold and beautifully lucid planning,  
were Vanbrugh's; and the artless-  
ness of the whole design, the formal  
inventiveness, glowing everywhere  
into a kind of abstract sculpture,  
were Hawksmoor's. For Vanbrugh  
never produces this effect on his  
own. What is interesting about  
his great independent exterior, the  
Rushmore, Seaton Delaval, Grim-  
thorpe, is that they are composed  
of so very few forms—forms ready-  
made for him, once he had got  
them by heart: urethra, classical  
column, how; tower round, square  
and octagonal; pyramid and obelisk  
etc. His sources were hetero-  
geneous.

He collected them from anywhere  
that stirred his imagination—from  
the city wall of Chester, from a  
Jacobean mansion, as well as from  
Palladio—and arranged them in  
over-varying ways with a never-  
failing sense of proportion, and a  
supremely bold sense of composi-  
tion, unmistakably his own. To  
speak of the blocks out of his ray  
cylinder is not therefore meant as  
an impertinence. What takes the  
breath is the "simplicity of genius".  
—not always a characteristic of  
genius, but certainly of Vanbrugh's.  
Incidentally, this makes him the  
only great architect it is possible  
to fake on paper. Observing how  
he marshalled his "blocks", one  
can think of other arrangements  
that may appear authentic, to a  
casual glance.

But how had the collaboration  
actually worked? That is what we  
long to know. First, say nothing  
that Blenheim was designed by  
Hawksmoor as "ghost" can be dis-  
missed, not only for the reasons  
given above, but because it was the  
one charge that the Duchess of  
Marlborough, in her canon, never  
brought against Vanbrugh, and  
would have relished bringing. Pelt  
an example. The hall at Blenheim  
would have been ill-fit, as first in-  
tended. Had Vanbrugh pondered  
the design one day, but upon the  
notion of raising the top with a  
clerestory like the Jacobean one at  
Wollaton? Then of raising the four  
corner pavilions of the house in sym-  
metry? And did he pass it over to  
Hawksmoor to work it all out,  
with a cut-back pediment in the  
middle, sharp against the skyline,  
with diagonal pilings and glorious  
finials round the tower—that is, with  
all the Hawksmoor inventiveness  
at full stretch? If so, did he not  
care, in his pride in the general  
physiognomy of Blenheim, that  
each individual feature was being  
fashioned by another man?

Pick a simpler example. There  
is an aerial perspective view of  
Castle Howard which is almost cer-  
tainly a sketch of Vanbrugh's. In  
the centre is an entrance arch en-  
closed between four moderate-sized  
obelisks, a highly original idea,  
and there are lesser arches to each  
side. These three were worked up  
into the tremendous features seen  
in the *Illustrations* engravings,  
the central arch some-  
thing like the one at Castle Howard.  
But it strikes a Hawksmoor note, while  
the side arches closely resemble  
one he designed for Blenheim,  
long after Vanbrugh's dismissal.  
Incidentally, the central arch, sup-  
posedly never begun, but at least  
its foundation, like as could be  
seen in the turf during the drought  
of 1976.)

We shall never know. But the  
problem may be related to skill in  
draughtsmanship. It is now accepted  
that Vanbrugh's hand can be iden-  
tified in a fair number of architec-  
tural drawings, and Mr Downes  
remarks that some of these are  
attractive in their sketchiness. So  
they are. But a curious fact emerges.  
If there is one prime characteristic  
of a Vanbrugh sketch it is the one  
Adam praised as "move-  
ment", by which he meant "the  
rise and fall, the advance and recess,  
with other diversity of form, in the  
different parts of a building". This  
can only be expressed in a very  
limited extent in an elevation. In  
presupposes a three-dimensional  
presupposes a changing one, for  
full effect, and the nearest you  
can get on paper is a drawing  
in perspective, or rather, several  
drawings. Only one of the identi-  
fied drawings is in perspective—  
the one for Castle Howard already  
mentioned—and it is not impres-  
sive: the perspective faintly, the  
joy of movement hardly conveyed.  
If this sample from his desk is  
typical (which of course is not  
certain), Vanbrugh composed in  
terms of plan and elevation, sketch-  
ing his figures fully-frontal with a  
pen and brush, and relying on  
darker tone to indicate areas set  
back.

Mr Downes suggests that Van-  
brugh on his own, unlike Hawks-  
moor, had a preference for sim-  
ple. Was building like that the  
result of draughting life close to put  
side. It hardly was, who had never  
been trained in an architect's office,  
capable of working on a paper the  
penalties and capital aimed not  
the hall at Castle Howard? It is not  
a question of design hampered  
by draughtsmanship: rather of im-  
agination and hand operating as  
one, the first instinctively forming  
intuitions which the second could ex-  
press—emphatically, as it seems to  
any artist, the fingers in the in-  
strument. "Hampered" is the last  
word that could be applied to the re-  
sult, as may be seen in Vanbrugh's  
arcade room of all, one designed  
entirely by himself, the oblong hall  
in Greenwich. It is easy to de-  
scribe: two flights of ascending all  
round; dramatic view through at  
both ends; splendid floor and chim-  
ney-piece; ceiling and then reflect-  
ing one another in vast oval. More  
influence by the simplest means.

A gift for simplicity did not de-  
pend on great genius: it showed in  
his designs for very small houses.  
Many have now come to light and  
Mr Downes is particularly good on  
them, giving the best account so  
far of the earliest—Vanbrugh's  
own home in the ruins of Whitehall  
Palace. It was Swift who put it  
the nickname of Goosepie, after two  
extremely funny poems which  
ruffled Van's feelings when he was  
still regarded as an intruder into  
architecture. Swift held that it was  
modelled on the houses children  
built with playing-cards or mud.  
He did not say, with nursery blocks,  
though he might have chosen that  
image had he known how often its  
components would be used again.  
For we find the same motif, after  
adding a few extra blocks, rearrang-  
ing them time and again, evidently  
with amusement, and yet quite  
seriously. The result is always sen-  
sibly habitable, as well as novel:  
you could live in it. Many did, on  
Maze Hill at Greenwich; and Mr  
Downes is equally good on Van-  
brugh's private estate up there,  
giving much new material and ex-

pression.

## Flat-roof brigade

By Philip Tabor

### JEREMY GOULD:

Modern Houses in Britain 1919-  
1939

88pp and 24pp photographs. The  
Society of Architectural Historians  
of Great Britain (20, Portman  
Square, London W1M 0BE). £10.

We have heard little of British  
pre-war modern-style houses. Our  
modern architects of that period  
were consistently inspired by their  
more dazzling European counter-  
parts; and private villas were a  
slight embarrassment to a move-  
ment devoted to mass housing. The  
case of Jeremy Gould's booklet,  
town-by-town gazetteer of some 500  
houses by 350 architects and firms,  
sets the record straight—abundantly,  
since the mere sporting of a flat

roof (to contemporaries proof of  
commitment to the fight) has been  
taken by the author as sufficient  
reason for inclusion. When we are  
naturally told only of the heroic  
few of modernism, it is refreshing  
to be reminded of the many.

It would also have been refresh-  
ing, given Mr Gould's broad per-  
spective, had he supplied more  
background. What sort of people,  
for instance, were those brave  
clients with only four inches of  
concrete to shield them from the  
south-coast spray or their  
neighbours' abuse? We are told  
spectacularly, but he supplies more  
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